

# Album of Designs for Lace and Embroidery, ca. 1596



Edited by Helen Hough  
from a manuscript in Metropolitan Museum of Art

James G. Collins and Associates  
2022

Album of Designs for Lace and Embroidery, ca. 1596  
Hough, Helen (Editor).  
James G. Collins & Associates, Arlington, Texas,  
2022

Series: Early Modern Embroidery and Lace Pattern Books

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A manuscript housed in the Metropolitan Museum of Art in New York City was consulted in the making of this book. A digital version of that volume is available through the museum's web site, <https://www.metmuseum.org/> and using its access number as the search term, 53.566.7.

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Dedication: For those who are afraid, thirsty, hungry, and may be seeking shelter.

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Consider also Archive.org as it helps make many resources available to all of us.

I would be surprised if any person or organization returns even a nominal donation.

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Lace and Embroidery,  
ca. 1596



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# Album of Designs for Lace and Embroidery, ca. 1596


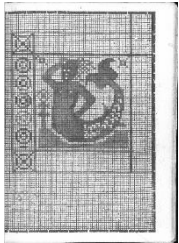
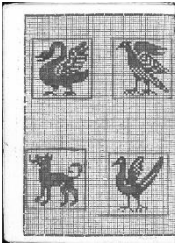

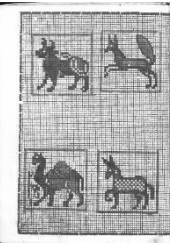
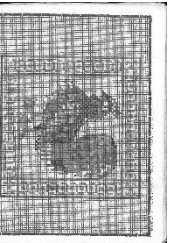
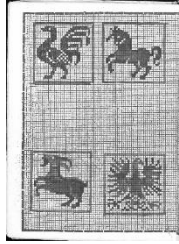

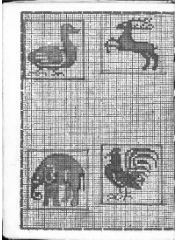
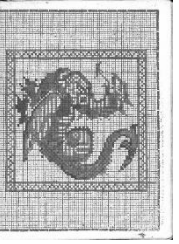
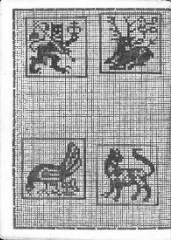
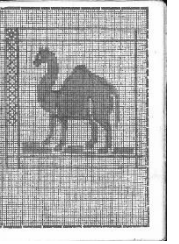
This book has been developed from a unique older volume in the collection of the Metropolitan Museum of Art New York City. The volume is not very large, 7 7/8 x 5 1/2 in. (20 x 14 cm) and composed of 69 pages with printed woodcut grids. In about 1596 someone whose name we no longer know but scholars believe lived in Germany used it to record various needlecraft patterns. While most of the designs are monochrome black, the last four pages were done in a variety of colors. There is a small inscription written on the back of the end paper. [Metropolitan Museum of Art: Accession Number: 53.566.7]

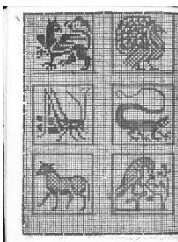
This modern rendition has slightly larger transcribed designs that are rearranged by size and theme. The multicolored designs are together on the last page. A set of thumbnail images of the older volume serves as an index. The thumbnail images are in the same order as the 1596 original. The numbers in the slightly smaller font are from the penciled documentation created by museum personnel over the past century or so. The “See” provides the current page number.

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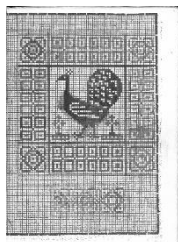
### Inscription

[A row of cryptographic symbols]	
sans varier	without varying
Jusques a la mort, vit l'homme e Esperance	Until death, lives the man of hope
Combien que a nul sen donne aucun assurance	How much that no one gives him any assurance

					
1 See page 30	1 recto See page 30	2 See page 4	1 verso See page 31	3 See page 31	2 recto See page 5
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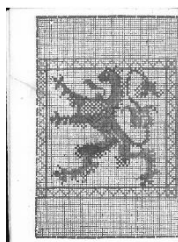
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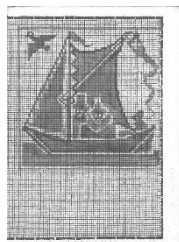
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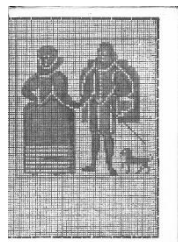
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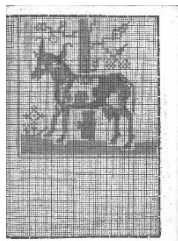
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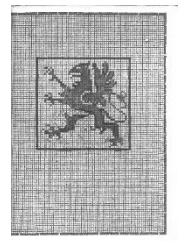
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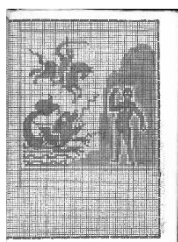
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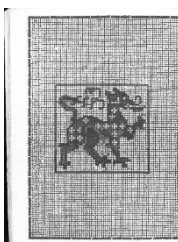
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24 1 verso  
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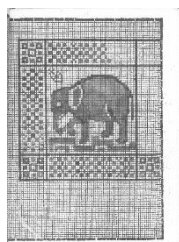
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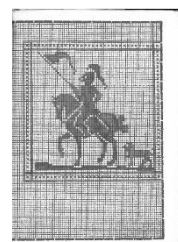
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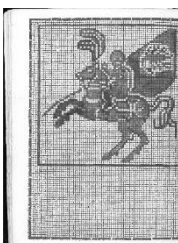
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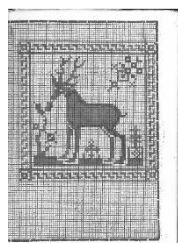
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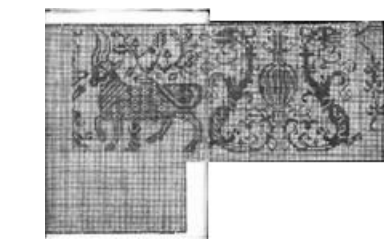
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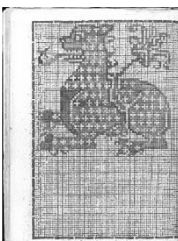
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34 23 recto, fold out  
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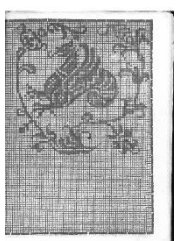
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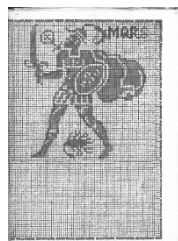
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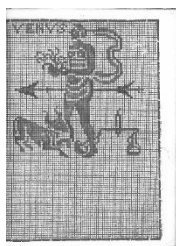
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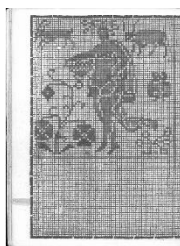
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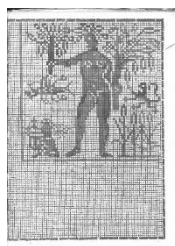
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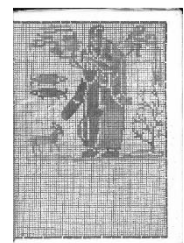
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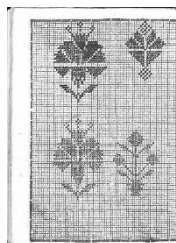
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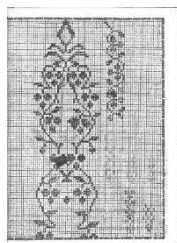
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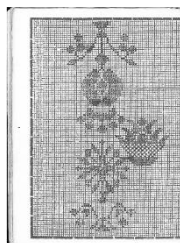
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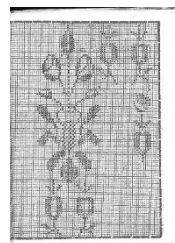
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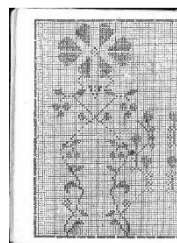
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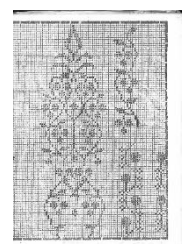
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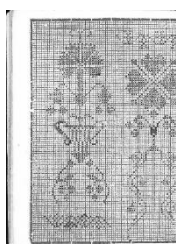
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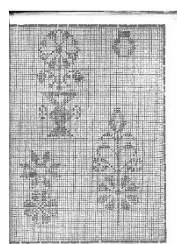
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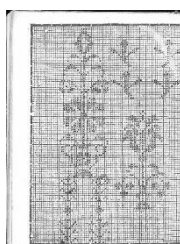
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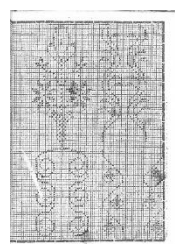
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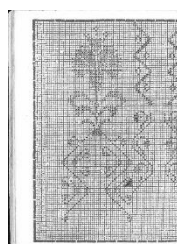
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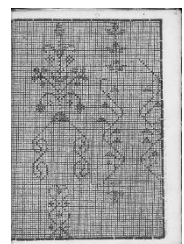
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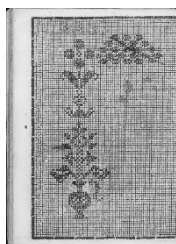
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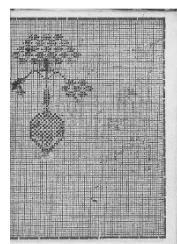
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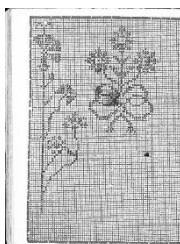
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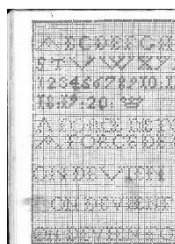
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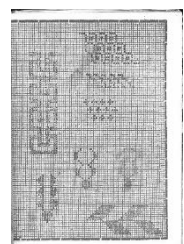
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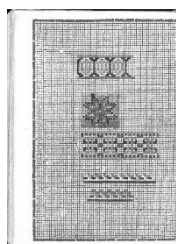
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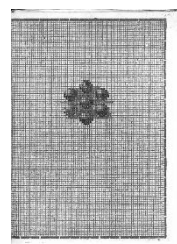
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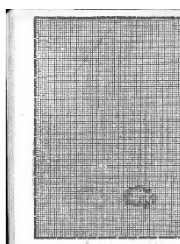
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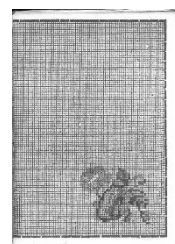
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